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ABSTRACT

One of twenty course guides in the Community Living Skills Guide for the College for Living series, this document provides guidelines and workbook activities for the course, Art. The series of courses for developmentally disabled adults is intended to supplement residential programs and to aid in orienting institutionalized persons to eventual integration into the community. An introductory section, Notes to Teachers, gives suggestions for using the ideas in the guide. A "talent" test is provided to assess students' ability, desire to experience and learn, and previous exposure. Goals for the course include providing the student with the opportunity to get in touch with his inner being or self and to make choice individually. Objectives and suggested activities are provided for these sections: General Introduction, Making Order Out of Life (Patterns), and Simple Projects. Ideas are also given for projects and activities in constructing, carving and modeling, crafts, and drawing and painting. Materials needed, techniques, and concepts are outlined. Other guides in the series and related documents (a volunteer training workshop packet and curriculum guide for fourteen courses) are available separately. (See note.)

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COMMUNITY LIVING SKILLS GUIDE

Art

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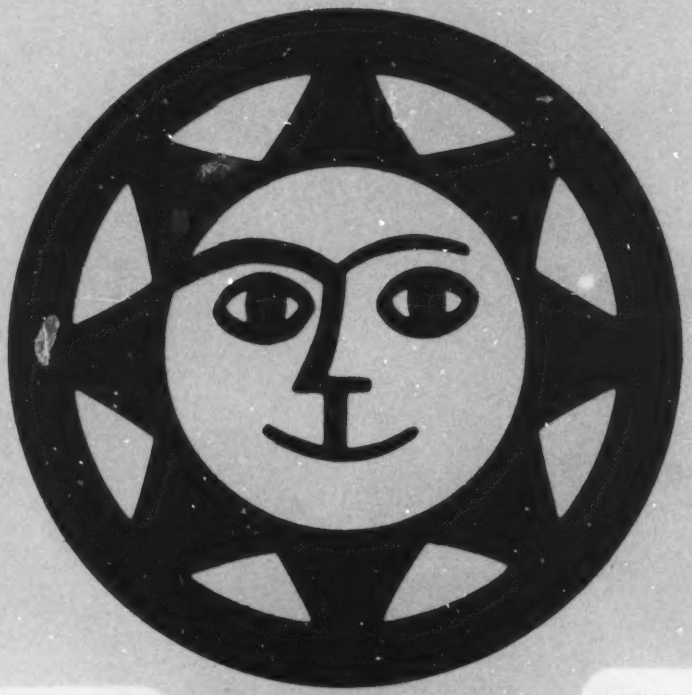

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ART

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Notes to Teachers

Fundamentally, the only thing you can do is to provide atmosphere where your students may learn to know themselves, and to choose their own destiny--the way they want to follow. Allow them to look at themselves, to understand themselves and to will for themselves. For it is an invaluable possession for every living being to learn to know himself and to master himself. To know oneself means to be conscious of the motives of one's actions and reactions, the why and the how of all that happens in oneself. To master oneself has to do with following impulses, desires or fancies.

A teacher must be capable of projecting her/himself inside each student understanding what he needs. The course must be an occasion of progress for the teacher as well as for the student. Each must have the freedom to develop himself freely. One never applies a method well unless one has discovered it oneself. Otherwise it is as boring for the teacher as for the student.

The teacher must keep constantly in mind the kind of feeling that he/she is a representative of the goal of the course i.e. knowledge in art, knowledge of beauty etc. and he/she must apply it in the most non-obtrusive, and the most sincere way possible.

Step I: Attitude and Approach

Instead of looking casually at a flower and getting a casual impression of scent, form and color, a student should be encouraged to know the flower--to fix in his mind the exact shade, the peculiar glow, the precise intensity of the scent, the beauty of curve and design in the form. His touch should assure itself of the texture

and its peculiarities. Next, the flower should be taken to pieces and its structure examined with the same carefulness of observation. All this should be done not as a task, but as an object of interest by skillfully arranged questions suited to the learner which will draw him on to observe and investigate one thing after the other until he has almost unconsciously mastered the whole.

Memory and judgment are the next qualities that will be called upon, and they should be encouraged in the same way. The student should not be made to repeat the same lesson over again in order to remember it. That is a mechanical, burdensome and unintelligent way of training the memory. A similar but different flower should be put in the hands and he should be encouraged to note it with the same care, but with the avowed object of noting the similarities and differences. By this practice daily repeated the mental centers of comparison and contrast will be developed. The learner will begin to observe as a habit the similarities of things and their differences.

The judgment will naturally be trained along with the other faculties. At every step the student will have to decide what is the right idea, measurement, appreciation of color, sound, scent etc., and what is the wrong. Often the judgments and distinctions made will have to be exceedingly subtle and delicate. At first many errors will be made, but the learner should be taught to trust his judgment without being attached to its results. It will be found that the judgment will soon begin to respond to the calls made on it, clear itself of all errors and begin to judge correctly and minutely. The best way is to accustom the student to compare his judgments with those of others.

When he is wrong, it should be encouraged to note these things for himself. Every time he is right, his attention should be prominently and encouragingly called to it so that he may get confidence.

While engaged in comparing and contrasting, another center is certain to develop, the center of analogy. The learner will inevitably draw analogies and argue from like to like. He should be encouraged to use this faculty while noticing its limitations and errors. In this way he will be trained to form the habit of correct analogy which he is an indispensable aid in the acquisition of knowledge.

Imagination is a most important and indispensable instrument. It may be divided into 3 functions: 1) the forming of mental images--the power of creating thoughts, images and imitations or new combinations of existing thoughts and images, 2) the appreciation of the soul in things--beauty, charm, greatness, and 3) hidden suggestiveness--the emotion and spiritual life that pervades the world. This is in every way as important as the training of the faculties which observe and compare outward things.

Step II: Attention and Concentration

First, we must determine what attention and concentration are. When trying to solve a problem, sometimes the solution comes easily and sometimes it takes too long. If you observe yourself, you will notice that when it does not come, it means there is a kind of haziness in the brain. You push forward trying to find the solution. It is as though you push into cotton; you do not see clearly so nothing comes. You may remain in that state for hours. Concentration

consists precisely in removing the cloud. You gather together all the elements of your intelligence and fix them on one point, and then you do not even try actively to find the thing. All that you do is to concentrate in such a way as not to see any other thing than the problem--but seeing not its surface only, but seeing it in its depth, what it conceals. If you are able to gather together all your mental energies, to a point which is fixed on the enunciation of the problem, and you stop there, fixed, as though you were about to drill a hole in the wall, it will come. You must get your mental forces to a point in such strength as to pierce through the words and strike upon the thing that is behind. Fixing the mental energy is attention.

As a teacher, you must enable the student avenues of exercises which will allow the capacity of attention and concentration to be worked at and developed.

Structure of Course

The success of your art course will depend upon many things. The following ideas presented are intended to inspire your content. Some ideas will be very explicit and others merely general indications. Try to keep in mind throughout the time of the course that each student, in the end, allows him/herself progress, growth and success. You can only offer successive steps to attaining that goal.

In beginning any course, it is important to know where each student stands in ability, desire to experience and learn, and in previous exposure. It is rather difficult to determine this exactly, but there are ways to approach it. One way is giving a "talent test." This test can be structured in such a way to enable the student success as well as enabling you the opportunity of starting a personal relationship with each one.

This exercise, in its simplicity, is a great avenue for getting the student to know how you operate, how you see as an artist, and what you expect from them. Students must be able to understand what is expected and to what level they can perform at. You are the artist to them, so by this exercise and by others like it, you can demonstrate these qualities, not just tell them.

Goals: I. To have the opportunity to get in touch with inner-being or inner-self.

II. To make choices individually.

Objectives are the steps on the vertical scale.

Technique and vehicles to achieve objectives are on the horizontal scale.

ART CURRICULUM

Step VII

Sense of general concepts of art and sense of what student enjoys in art.

Step VI

Make course goals conscious to student. Student aware that he has been taught both technique and esthetic. Now student input through their suggestions.

Step V

Broaden views/offer choices Pull in art forms and projects.

Step IV

Apply attention to specific problems more difficult to solve.

Step III

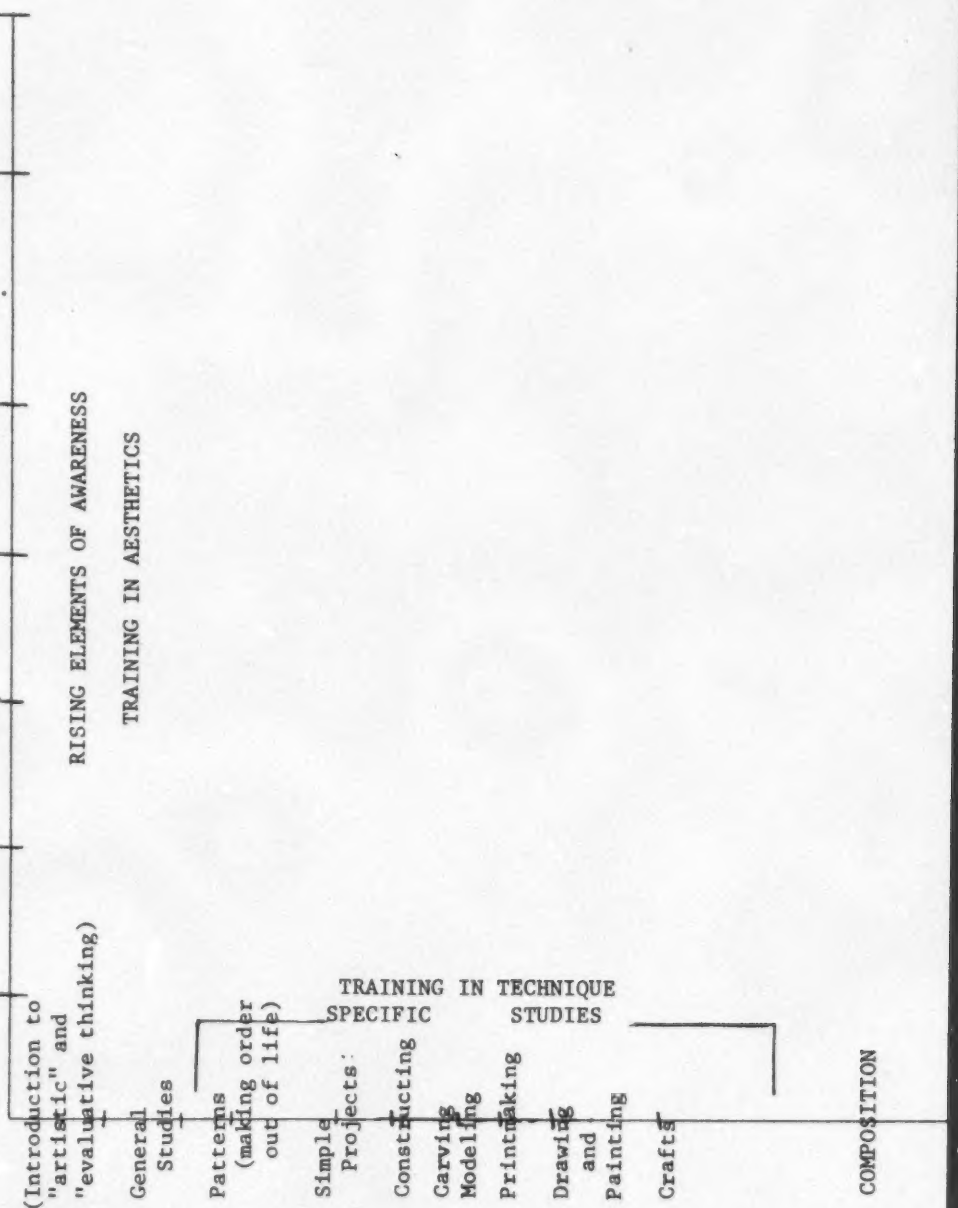
Developing attention - Observation abilities practices.

Step II

Start to find patterns i.e., colors, houses, music.

Step I

In immediate environment start identifying what is there.



Teacher Note:

A. The object of the first few steps is to bring the student's environment into scrutiny. After this one must help expand Art Forms in richness and variety.
B. Do not force positive or negative judgement of objects on student.
C. Do not make students choose or make decisions in Steps I-III. Just point out objects, etc.
D. The success of each project is of utmost importance in gaining perspective.

GENERAL INTRODUCTION

Objective:

I. To introduce environment through a positive attitude--walking, observing, and responding to environment with group.

II. To determine needs of individual.

III. To set receptive overall mood of class.

Teacher Note:

"Why" is not important at first in class. We are not interested in "why." We are interested in gaining an awareness of self through the medium of art--this includes accepting the student at the place he is.

Activities:

I. Take a walk, talk about objects around you.

II. Touch, take time, smell, listen to your surroundings.

III. Focus on one thing at a time.

MAKING ORDER OUT OF LIFE

(Patterns)

Objectives: I. To point out patterns in nature and environment to student.

II. Student will begin to recognize patterns or sets in nature.

Activities: A. Exterior - 1. Walk around and categorize
2. Walk and let students categorize

B. Interior - 1. Bring books with patterns.

2. Pictures with patterns.

3. Have students look through magazines and tear out pictures that make patterns - for example dogs, food, colors, moods.

4. Have students create patterns using easy projects.

A "TALENT" TEST

Problems concerning the use of color, composition, design, forms, and image-making.

1. Make a drawing using only 3 colors of your own choice. The drawing must be done using round shapes.
2. Make a design using black, white and gray. The design must be made using triangles and squares.
3. Make a drawing using one large square, one medium circle, one small triangle. Use straight lines and place wherever you choose.
4. Make a picture of your favorite person, house, room etc. Use the entire piece of paper.
5. Make a design repeating one shape over and over. Use as many colors as you want.

There is no correct answer to these questions. When studying the results of this work, it is necessary to point out the reasons why certain things work well. It is not necessary to poont out why things do not work.

SIMPLE PROJECTS

Objective: To enable the student to develop an attitude of success in the field of art.

To help focus attention on details.

Teacher Note:

Keep in mind the necessity
to focus in on the details
of what the student is doing.
Help the student get in touch
with his feelings--does it
feel or seem right to you?
Do you like the arrangement?
Could you change it to please
you more?

Ideas for Activities:
- Flower Arranging
- Gardening or Plant Care
- Flat Composition with pre-cut shapes and/or colors
- Drawing to music
- Listening to poetry and composing poetry - either verbally or written

PROJECT: CONSTRUCTING

Teacher Note:

Problem should be stated to include limitations of materials, size, movement, stability, etc.

Discuss Techniques:

Single strand = contour
Several strands = volume
balling = mass,
coiling - springy
heavy = structure
fine = detail

I. Designing with wire.

Basic concept: Designing with wire may be thought of as drawing in space.

Other materials may be combined with wire to establish closed areas. To create color and texture, to give mass and density.

II. 3-D Problems

A. Building on solid background--woodblocks of various sizes placed on plywood.

B. Cardboard shapes on chardboard background.

C. Mobiles

III. Environmental Influence

The use of natural light, artificial light and background influence the art form.

A. Place lights in different places and watch shadows.

B. Change background colors (construction paper)

IV. Field Trips: museum, local architecture, zoo, study of natural forms (trees, weeds, flowers, etc.), films.

Provide sketch books for ideas.

V. Action Figures:

animals, fish, caricatures, sports figures

PROJECT: CARVING AND MODELING

Carving or sculpture is principally the process of cutting away from a block or solid mass.

Modeling is the act of building a form or adding to, with a plastic material.

Materials and Tools:

Carving: firebrick, foam glass blocks, Was blocks, clay blocks, cork.

Plaster poured into cardboard cartons. Note: India ink, vegetable colors, dry or liquid tempera may be added to give color.

Carved with paring knives, stencil knives, sticks, large nails.

Modeling: Plasticene will soften with the warmth of hands and fingers are the best tools.

West clay, ready for use, usually white, red or buff may be decorated, glazed and fired.

Plastic bag placed over wet clay preserve clay between sessions.

Paper mache' is another means of modeling. Oil of cloves prevents spoilage.

Note: Use pinch, coil, and stab procedures.

Activities:

I. Design a fountain for a garden (scaled down) or a simple design to accent a room.

II. Figures, heads, animals, puppets, totems, masks.

III. Non-objective design--free form

IV. Junk sculpture

PROJECT: CRAFTS

Note: While working with batik, ceramics, weaving, jewelry, stitchery, and mosaics, etc. the teacher needs to emphasize design, function, ideas and craftsmanship.

Usefulness of crafts in relation to teaching art

The student who is beginning to learn about art enjoys crafts because the end results can be functional as well as expressive. Pottery and ceramics are forms that are often used with persons who are handicapped. This media is useful for persons who have difficulty with motor or visual skills. Handling clay develops muscles in the hands and upper arms. Visually handicapped persons can "feel" the results of their efforts leading toward a feeling of success and confidence.

Clay Activities:

1. Use conventional hand-building procedures: pinch, slab, coil, coil-slab, wheel throwing, press molds, tiles.
2. Add surface decoration to give student experience in carving, stamping, building-up, applying glazes, painting, stenciling, and slip-trailing.
3. Emphasize simplicity and imagination.

PROJECT: DRAWING AND PAINTING

Materials: large sheets of paper, soft chalks, felt pens, brush and ink or paint, charcoal, crayon. Paint: watercolor, acrylic, oil, tempera.

Concepts: Line, shape, color, value, texture, space and form aid the student in conveying the expressiveness and intuitive nature of their ideas. There are numerous projects that can be used to introduce a person to each of these design-compositional elements. We will use color as an example. The teacher can then develop his/her own projects for the other elements involved in drawing and painting.

Activities:

I. Awareness of surroundings by organized sketching trips. Discuss different types houses, activities of neighborhood, views from different vantage points, times, etc.

II. Make objects available to students that they may be handled, analyzed and dissected. Emphasize structure, form, color and texture.

What may be observed in the cross section of an orange? An open seed pod? What are the identifying characteristics that distinguish one object from another? How may interest be achieved in the arrangement of a few gears from an old clock? The side view of a folding matchbox? Draw a bug's eye view of several small objects placed near him/her. This kind of involvement with

potential subject matter will increase the capacity for concentration, power of observation and ability to think.

III. Emotions

A. Have the student paint his way out of a deep hole. Draw yourself going in three directions at the same time. What if a ball were thrown up and didn't come down? What is a good substitute for a head? Invent new animals or interchange parts.

B. Music and Moods - Introduce appropriate music, descriptive phrases and poetry to assist student in reaching greater depths of expression. Have students react visually to sounds or music.

IV. Experiments with Color

A. Materials: wide range of colored paper, paste, scissors.

Activities: 1) using basic shapes experiment with numerous combinations of colors to produce strong contrasts, subtle relationships, vibrating color combinations. 2) Produce effects on a single color by changing color of the background. 3) arrange a series of related shapes on a background to show the role of color in producing movement, emphasis, unity.

B. Materials: tempera, brushes, heavy paper or illustration board.

Activities: 1) paint a scene using tones of one color. Paint a scene using the complements of the colors observed. 2) create a design based on a single object, repeated 6 times. Each repeat should overlap some part of the previous one. Paper turned at the end of each repeat for a sense of varying postures. Paint the design using 3 colors. Create a feeling of transparency at the points of overlap.